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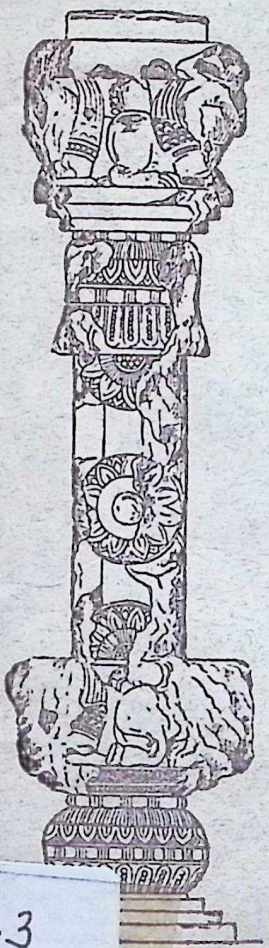

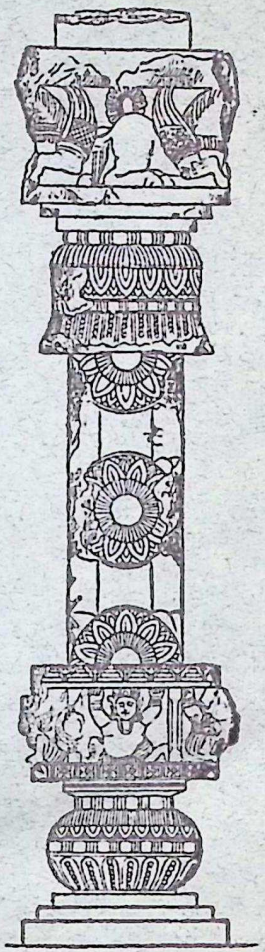

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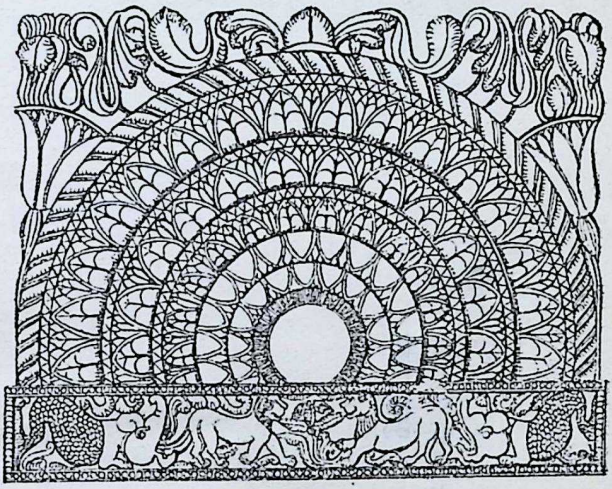

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PREFACE

This Supplement is the continuation of the **Buddha Jayanti Souvenir** published on the Buddha Jayanti Day, 24th May, 1956. The preparation of some of the drawings included in this Supplement was delayed on account of unavoidable circumstances. Drawings included in Pls. II and IV have been prepared from originals published in **Buddhist Stupas of Amaravati and Jaggayyapeta** by Burgess and those included in Pls. III and V from originals published in **South Indian Buddhist Antiquities** by Rea.

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CONTENTS

1. *Inscriptions from the Buddhist monuments of Āndhradēśa* . 1–9
EDITOR

2. *The Chāḷukyas and Nāgārjunakoṇḍa* 10–12
SRI T. N. RAMACHANDRAN, M. A.
JOINT DIRECTOR GENERAL OF ARCHAEOLOGY

3. *Life and art in the Buddhist epoch* 13–27
DR. M. RAMA RAO, M. A., PH. D.

INSCRIPTIONS FROM THE BUDDHIST MONUMENTS OF ĀNDHRADĒŚA

RĀMATĪRTHAM

Siri S(i)va (maka ?) - Vijayarāja-selasaghasa.
Of the mountain community of Śrī Śivamaka Vijayarāja.[1]

JAGGAYYAPĒṬA

Dated on the 10th day of the 8th fortnight of the rainy season, in the 2nd year of the reign of Māḍharīputra Ikṣvāku Śrī Vīrapurisadatta, the inscription records the erection of five *āyaka* pillars near the eastern gateway of the mahācaitya of the Buddha, in the village of Velagiri, for the good and happiness of all beings, by the artisan Siddhārtha, resident of the village of Mahākaṁdurūra and the son of the artisan Nākacaṁda, resident of the village of Nadatūra, in the Kammakaraṭha, along with his mother, Nagilāni, wife, Samudanī, son, Mulasiri, daughter, Nākabuddhanikā, brother, Buddhanika, the brother's wife, Kaṇikā, the brother's sons, Nāgasiri and Caṁdasiri and the brother's daughter, Siddhāthanikā.[2]

BHAṬṬIPRŌLU

1. Mentions Rājā Kubhiraka as the son of Sa. i, the prominent of kings and the chief of the Siṁhagōsṭhī. He is said to be the

1. Found on a clay seal along with a caitya of three arches, *ASR*, 1910-11, p. 85.
2. Burgess-*Buddhist stūpas of Amarāvati and Jaggayyapēṭa*, p. 110.

leader of the sons of the Sagati *nigama* which gifted a casket, a box of crystal and a box of stone.

2. Registers the gift of a casket and a box by the *goṭṭhi* of Arahadina. The carving on these receptacles was done under the orders of Rājā Kubhiraka.[3]

AMARĀVATI

1. Gift of a pāḍakā by Mālā, the female disciple of Samudiya, the female disciple of Ārya Punavasu, a master of the *Vinaya*.[4]
2. Gift of Saṁghā, Saṁghadāsī and Kumalā, the wives of Lonavalavaka, Saṁgharakhita and Mariti.[5]
3. Gift of Makabudhi, son of the householder Budhi, along with his father, sisters and wife.[6]
4. Gift of Dhaṁmadina and Saṁgharakhitā, daughters of the *bikhuni* Budharakhitā, pupil of bhadanta Budharakhita, resident of Rājagiri and superintendent of the building construction of the Cetikiyas.[7]
5. Gift of the superintendent of the water establishment of king Siri Sivamaka Sada.[8]
6. Gift of a coping stone by Kaligā to the mahcaitya at the northern gate.[9]
7. Gift of the nun Rōhā, who has passed beyond the eight worldly conditions and who is the daughter of the venerable Sujāta, of great self-control.[10]
8. Gift of a thera who was a *mahādhaṁmakathaka*.[11]
9. Gift of the merchant Samuda, son of Haṁgha, of the adhiṭhāna of Caṁpukiraṭha, to the mahācaitya of the bhagavān.[12]
10. Gift of a slab by Haṁgī, daughter of Bodhī, a female disciple of the nun Vasā, resident of Kevurūra.[13]
11. Gift of the sister of Isiuṁta, resident of Mandara.[14]
12. Gift of a plinth by a merchant's wife, named Sidhī, daughter of Chadā, resident of Vijayapura.[15]

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3. Bhaṭṭiprōlu inscriptions, in *EI.* II.
4. Burgess-*Buddhist stūpas of Amarāvati and Jaggayyapēṭa* p. 37.
5. Ibid p. 38.
6. Ibid p. 48.
7. Ibid p. 53.
8. Ibid p. 61.
9. Ibid p. 62.
10. Ibid p. 63.
11. Ibid p. 67.
12. Ibid p. 72.
13. Ibid p. 78.
14. Ibid p. 85.
15. Ibid,

13. Gift of *Ūrdhvapaṭṭas* by the lay worshipper Budharakhita of Dhaṁñkaḍa, son of Goṁḍli and of his wife, Padumā and his son, Haṁgha.[16]
14. Gift of the nun, Sagharakhitā, resident of Kūṭaparavana and of her daughter, the nun, Hilā, and of her grand-daughter, Sevā.[17]
15. Gift of *Ūrdhvapaṭṭa* by the monk Pasama, resident of Mahāvanasala, the disciple of the great sthavira ... resident of Pusakavana.[18]
16. Gift of a slab with a *pūrṇaghaṭa* by Vidhika, a leather worker.[19]
17. Gift of a tablet at the northern gate by the monk Vidhika, pupil of bhadaṁta Nāga, resident of Kuḍūra and of Budharakhita and Cula-Budharakhita.[20]
18. Gift of the female lay disciple, Sivala and her son and daughter.[21]
19. Gift of Budhi..a *dhaṁmakathaka*, and resident of Odipari-venene.[22]
20. Dated in the reign of king Vāsiṣṭhīputra Svāmi Siri Puḷumāvi, the inscription registers the gift by two mendicant monks, the householder Kahūtara and Isila, son of Puri...to the mahā-caitya which is in the possession of the Caityakīyas.[23]
21. Gift of a pillar by Muḍukutala, the Sēnagōpa or general.[24]
22. Gift of a rail bar or *sūcī* by Papi, brother of bahadaṁta Budhi, a Caityavādaka.[25]
23. Gift of Kama, resident of Sadhuga.[26]
24. Gift of the monk Buddhi, a master of *Vinaya*.[27]
25. Gift of a *sūcī* by Siddhatha, a goldsmith.[28]
26. Gift of a lamp-pillar at the foot of the mahācaitya of the bhagavān by Khada, wife of Siddhataka, of the Jaḍikiyas.[29]
27. Gift of a pillar by the nun Nandā, disciple of the *arahat* Budharakhita and of Cula, a disciple of Bhutarakhita, a resident of Rājasela.[30]

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16. Ibid p. 90.
17. Ibid.
18. Ibid p. 91.
19. Ibid p. 91.
20. Ibid p. 93.
21. Ibid p. 94.
22. Ibid p. 96.
23. Ibid p. 100.
24. Ibid p. 101.
25. Ibid p. 102.
26. Ibid.
27. Ibid.
28. Ibid p. 103.
29. Ibid.
30. Ibid p. 104.

28. Gift of a pillar by the grandsons of Dhaṁma and daughter of Bhangī, wife of Rāhula, resident of ... hiratūra.[31]
29. Gift of a *padhānamaḍava* or principal pavillion, by the merchant Siridata, a dealer in perfumery and son of Dhaṁmila, a disciple of the teacher, Sariputa, resident of the hall in Mahāvana.[32]
30. Gift of the lay disciple Utara, resident of Kaṭakasola.[33]
31. The great departure ... river Nerajarā.[34]
32. Salutation to Gotamī ... the gift.[35]
33. Gift of Cada and his mother ... the chief superintendent of renovation work ... Parapota and the preacher of Dhaṁma.[36]
34. Gift of the *nigama* of Dhaṁñakaṭaka.[37]
35. Gift of a monk from Pāṭaliputra.[38]
36. Gift of Rēvata of the Paḍipuḍiya community.[39]
37. Cift of the Pakōṭakas.[40]
38. Gigt of Somdata, wife of Bala, the Rājalēkhaka.[41]
39. Gift of an upright by the nun, Sagharakhitā, a resident of Jeṭaparavana, her daughter, the nun, Haṁghā and granddaughter, Yavā.[42]
40. Gift of an upright by Budharakhita, the supervisor of renovation work and resident of Pākagiri; of Dhaṁmarakhita, the supervisor of renovation work at Sihagiri; of Adita, the supervisor of renovation work at Nāgapavata; of Nakhā, the mother of Maka, a follower of the Cetika school and resident of Vesaraparala and of others.[43]
41. Gift of Pasama, the mendicant monk residing at Mahāvanasela, the pupil of Parivinuta, resident of Puṣakavana and scholar of *Samyukta Nikāya* and of Haṁgha.[44]
42. Gift of the wife of Haṁgha of Amsubalika and Haṁgha of Pugiraṭha.[45]
43. Gift of an upright at the foot of the mahācaitya by Kaṅha of the Damila country and his brother, Cula-kaṅha and sister, Nakhā.[46]

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31. Ibid.
32. Ibid p. 105.
33. Ibid p. 106.
34. C. Sivaramamurti-Amarāvati Sculptures ins. no. 1.
35. Ibid no. 6.
36. Ibid no. 11.
37. Ibid no. 12.
38. Ibid no. 19.
39. Ibid no. 22.
40. Ibid no. 24.
41. Ibid no. 26.
42. Ibid no. 31.
43. Ibid no. 33.
44. Ibid no. 34.
45. Ibid no. 35.
46. Ibid no. 40.

44. Gift of Lacī.[47]
45. Gift of a cross-bar by the townsfolk of Chadākica headed by merchants.[48]
46. Gift of ... a daughter of the Superintendent of cows (mahāgō-vallava).[49]
47. Gift of an umbrella for the caitya by Cada, with her sons and daughters.[50]
48. Gift of a slab by Hamghā, the daughter of the nun, Bodhī, a disciple of Vasā, resident of Kavurūra.[51]
49. Gift of Kumāri Siri Caṁpura.[52]
50. Gift of a coping stone by the wife of the merchant Samuda, the son of Haṁgha, resident of the chief city of Pukiraṭha and by the houseolder, Koṭacaṅdi.[53]
51. Gift of Haghā, the wife of a merchant at the Khuda-catiya or smaller caitya, of the mendicant monk Nagasena, living in the countryside.[54]
52. Gift of Nākacampakī, wife of a merchant, Cadasiri and Siri, the wife of the leader of a rich caravan.[55]
53, Gift of ... a disciple of Nadhasiri, resident of Mahegānājakā.[56]
54. Gift of Pusi ... sister of Nakasiri, and daughter of a merchant, Nagabudhi, a resident of Dhanagiri.[57]
55. Gift of Retika of Nakhavana.[58]
56. Gift of a householder of the Vākāṭaka clan and his relations.[59]
57. States that once a Pallava king, named Siṁhavarman of the Bharadvāja Gōtra, while on his way back from Sumēru, crossed the Godavary and Krishnavarṇṇā and saw the city named Dhanyaghaṭa. There he heard the preaching of *dharma*. He told the Lord there that he would set up there an image of the Lord in gold and silver and set with precious stones.[60]
58. Dated on the first day of the 6th fortnight of ... season in the 35th year of the reign of a king, the inscription records the erection of a Dharmachakra pillar at the eastern gate of the Mahāvihāra at Dhaṁñakaḍa, which was in the possession

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47. Ibid no. 49.
48. Ibid no. 87.
49. Ibid no. 91.
50. Ibid no. 42.
51. Ibid no. 100.
52. Ibid no. 101.
53. Ibid no. 102.
54. Ibid no. 103.
55. Ibid no. 108.
56. Ibid no. 113.
57. Ibid no. 114.
58. Ibid no. 116.
59. Ibid no. 126.
60. SII. I. pp. 25-28.

of the Puvaselīya school by a resident of Agaloka and an *amātya* or minister.[61]

NĀGĀRJUNAKOṆḌA

B2. Dated on the tenth day of the sixth fortnight of the rainy season in the sixth year of the reign of Mahārāja Śrī Vira-Purisadatta, the inscription records the erection of an *āyaka* pillar by the Mahātalavari, Aḍavi-Chaṭiśrī. The donor was the daughter of Mahārāja Vāsiṣṭhīputra Ikṣvāku Śrī Cāṁtamūla, the performer of Aśvamēdha, the giver of many crores of gold, hundred-thousands of kine and hundred-thousands of ploughs and of unimpeded purpose; the sister of Mahārāja Śrī Vīra Purisadatta; and the wife of Mahāsēnāpati Mahātalavara Mahādaṇḍanāyaka Khaṁdaviśākhaṁṇaka of the Dhanaka family.

B4. Dated on the tenth day of the sixth fortnight of the rainy season in the tenth year of the reign of Mahārāja Śrī Vīra Purisadatta, the inscription records the erection of a stone pillar by Mahāsēnāpatini, Cula-Caṁṭiśrī, a daughter of the Kulahakas and the wife of the Mahāsēnāpati Mahātalavara Vāsiṣṭhīputra Khaṁdacaḷikireṁmaṇaka of the Hiraṇyaka family.

B5. Dated on the tenth day of the sixth fortnight of the rainy season in the sixth year of the reign of Mahārāja Śrī Vīra Purisadatta, the inscription records the setting up of a stone pillar at the mahācaitya by Mahādēvī Rudradharabhaṭṭārikā, the daughter of a mahārāja of Ujjain. The record also mentions that while the mahācaitya was being erected, Mahātalavari Cāṁtiśrī of the Pūgīyas gifted one pillar and 170 *dināra-māṣakas*.

C1. Dated on the tenth day of the sixth fortnight of the rainy season in the sixth year of the reign of Śrī Vīra Purisadatta, the inscription states that the renovation of the mahācaitya was completed by Bhadaṁta Ānaṁda who knew the Digha and Majjhima-nikāyas and who was the disciple of the ācāryas of Ayira-saṁgha, who resided at the village of Pannagāma and who taught the Digha and Majjhima-nikāyas and the five Mātṛkas.

C2. Dated on the tenth day of the sixth fortnight of the rainy season in the sixth year of the reign of Śrī Vīra Purisadatta, the inscription records the erection of a stone pillar at the mahācaitya by Mahādēvī Bāpisiriṇikā, the daughter Haṁmasiriṇikā who was the sister of Mahārāja

61. EI. XXIV., pp. 256-258. Many other inscriptions have been found on various parts of the mahācaitya of Amarāvati but they are too fragmentory to be of any use. Hence they have been omitte.

Vāsiṣṭhīputra Ikhāku Siri-Cāṁtamūla and the wife of Mahārāja Śrī Vīra Purisadatta. It is stated that the foundation of the mahācaitya was held by the masters of the Aparamahāvinaselīya sect and that it was completed by Ānaṁda.

C3. Dated on the tenth day of the sixth fortnight of the rainy season in the sixth year of the reign of Śrī Vira Purisadatta, the inscription records the erection of an āyaka pillar by Mahātalavari Cāṁtiśrī, the sister of Mahārāja Vāsiṣṭhīputra Ikṣvāku Siri-Cāṁtamūla, the paternal aunt of Śrī Vīra Purisadatta, the wife of Mahāsēnāpati Mahātalavara Vāsiṣṭīputra Khaṁdasiri of the Pūgīya family and the mother of Khaṁdasāgaraṁṇaka.

C4. Dated on the tenth day of the sixth fortnight of the rainy season in the sixth year of the reign of Śrī Vīra Purisadatta, the inscription records the erection of a stone pillar by the Mahādēvī Chaṭisiri, the daughter of Haṁmasiri, the sister of Mahārāja Vāsiṣṭhīputra Ikhāku Siri-Cāṁtamūla and the wife of Mahārāja Māḍharīputra Śrī Vīra Purisadatta.

C5. Dated on the tenth day of the sixth fortnight of the rainy season in the sixth year of the reign of Śrī Vīra Purisaḍatta, the inscription records the erection of a stone pillar by a Mahātalavari who was the wife of Mahāsēnāpati Mahātalavara Vasiṣṭhīputra Mahāskandasiri of the Pūgīyas and the mother of Mahāsēnāpati Mahātalavara Viṇhusiri.

F. Dated on the Thirteenth day of the sixth fortnight of winter in the fourteenth year of the reign of Mahārāja Māḍharīputra Śrī Vīra Purisadatta, the inscription records the erection of a caitya hall with a flooring of slabs and a caitya provided with all the necessaries at Śrīparvata on the east side of Vijayapurī at the Convent on the Lesser Dharmagiri by the lay disciple Bōdhiśrī for the benefit of the fraternities of monks of Tāṁraparṇa who have converted Kāsmīra, Gāṅdhāra, China, Chilāta, Tōsali, Aparāṁta, Vaṅga, Vanavāsi, Yavana, Damila, Pālūra and the isle of Taṁbraparṇi. The building was erected by three Superintendents of works, the Theras Caṇḍamukha, Dhammanaṅdi and Nāga. The record enumerates other benefactions of Bōdhiśrī viz. a caitya hall at the Kulahavihāra, a shrine for the bōdhi tree at Sihaḷa-vihāra, one cell at the Great Dhaṁmagiri, a maṇḍapa-pillar at the Mahāvihāra, a hall at Dēvagiri, a tank, maṇḍapa and verandah at Puvasela, a stone maṇḍapa at the eastern gate of the Great Caitya at Kaṅṭakasela, three cells at Hirumuthava and a stone maṇḍapa at Puṣpagiri.

E. Dated on the fifth day of the sixth fortnight of winter in the eighteenth year of Śrī Vīra Puriṣadatta, the inscription records the

erection of a stone shrine surrounded by a cloister and provided with all necessaries by Chaṭisiri, the sister of Mahārāja Vāsiṣṭhīputra Śrī-Cāṁtamūla, the wife of Vāsiṣṭhīputra Kaṁdasiri of the Pūgīyas and the mother of Skandasāgaraṁṇaka. The gift was made for the victory and longevity of the donor's son-in-law, Mahārāja Māḍharīputra Śrī Vīra Purisadatta. The shrine was erected for the benefit of the masters of the Aparamahāvinaselīya sect.

L. Dated on the second day of the first fortnight of the rainy season in the twentieth year of the reign of Mahārāja Māḍharīputra Śrī Vīra Purisadatta, son of Mahārāja Śrī Cāṁtamūla, the performer of *aśvamēdha* etc., the inscription records the erection of a memorial pillar by the sisters, mothers and consorts of Vāsiṣṭhīputra Cāṁtamūla.

B1. Describes Mahārāja Vāsiṣṭhīputra Śrī Cāṁtamūla as the performer of aśvamēdha etc. and as the giver of crores of gold etc. and records the gift made by a sister of the king, who was the wife of a Mahātalavara.

M1. Records a gift made by Mahātalavari Cāṁtisiri, the wife of Mahāsēnāpati Mahātalavara Vāsiṣṭhīputra Kaṁdasiri of the Pūgīyas and sister of Śrī Cāṁtamūla, the performer of *aśvamēdha* etc. for the longevity and victory of her son-in-law, Māḍharīputra Śrī Vīrapurisadatta.

M2. Records a gift made for the benefit of the monks of the Aparavinaselīya sect by a lady, who was the wife of Kaṁdasiri and the mother of Khaṁdasāgaraṁṇaka of the Pūgīyas for the longevity and victory of Śrī Vīra Purisadatta.

M5. Records a gift by Cāṁtisiri for the victory and longevity of her son-in law, Māḍharīputra Śrī Vīra Purisadatta.

M6. Records a gift by a Mahātalavari, who was the sister of Śrī Cāṁtamūla of unimpeded purpose and the wife of a Mahātalavara.

M8. Mentions a sister of a Vāsiṣṭhīputra Śrī Cāṁtamūla, the performer of *aśvamēdha* etc, and the wife of a Mahāsēnāpati.

M17. Mentions a gift made for the victory of Śrī Vīra Purisadatta.

G1, G2. Dated in the second year of the reign of Mahārāja Ēhuvula-Cāṁtamūla, the inscription records the erection of a vihāra for the masters of the Bahusutīya sect by Mahādēvī Bhaṭidēvā, who was the mother of the king, the wife of Mahārāja Śrī Vīra Purisadatta and the daughter-in-law of Vāsiṣṭhīputra Śrī Caṁtamūla.

G3. Dated on the tenth day of the sixth fortnight of summer in the second year of the reign of Rājan Siri-Ehuvula Cāṁtamūla, the inscription records the erection of a monastery, named the Dēvī-viḥāra,

by Mahādēvī Bhaṭidēvā, the daughter-in-law of Vāsiṣṭhīputra Śrī Cāṁtamūla and the wife of Mahārāja Śrī Vīra Purisadatta.

H. Dated on the seventh day of the first fortnight of... in the eleventh year of the reign of Mahārāja Vāsiṣṭhīputra Śrī Ēhuvula Cāṁtamūla, the inscription records the erection of a pillar and a monastery for the benefit of the masters of the Mahiśāsaka sect by Mahādēvī Koḍabalisiri, who was the grand-daughter of Mahārāja Vāsiṣṭhīputra Śrī Cāṁtamūla, the daughter of Mahārāja Māḍharīputra Śrī Vīra Purisadatta, the sister of Mahārāja Vāsiṣṭīputra Śrī Ēhuvula Cāṁtamūla and the wife of a mahārāja of Vaṇavāsaka. The work was carried out by thera Dhaṁmaghōṣa, the mahādhaṁmakathika.

Image inscription—States that the image was caused to be made by Mahādēvī Khaṁḍuvulā, an *avidhavā* and *Jīvasutā*, who was the wife of Mahārāja Śrī Ēhuvula Cāṁtamūla.

—EDITOR

These inscriptions have been published with Texts, English translations and notes by Dr. J. Ph. Vogel in the Epigraphia Indica Vol. XX., pp. 1-37 and XXI., pp. 61-71. and by Sri H. K. Narasimhaswami in XXIX., pp. 137-139.

Some more inscriptions obtained from Nāgārjunakoṇḍa are too fragmentary and therefore not useful.

THE CHĀLUKYAS AND NĀGĀRJUNAKONDA

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JOINT DIRECTOR GENERAL OF ARCHAEOLOGY IN INDIA

The Chāḷukyas, whose home was hazarded as from various directions are actually the local people, who started coming in as the sons-in-law of the Ikshvākus and slowly asserted themselves in the territory of their *Śvaśuras*. In this connection, the inscriptions edited by Dr. Vogel as giving a reading as *Chaliki-raṇaka* actually reads as *Chaliki-ramaṇaka*, and the latter gives the meaning "the husband of the lady *Chaliki*". The former interpretation of Dr. Vogel, which involves the cutting away of '*ma*' in *Chaliki-ramaṇaka* held sway and is still holding sway with its inexorable sequel that a "*cold moon*" was what was probably meant. This leads us to the moon, whereas *Chaliki-ramaṇaka*, which means the husband of the lady *Chaliki*, in the same way as Rāma in *Janakī-ramaṇa* or *Jānakī-ramaṇaka*, shows that the Chaḷukyas continued for a while their matronymic tendency, perhaps due to the Ikshvāku-Sātavāhana association. Thus, *Chaliki-ramaṇaka* passes through the stage of *Virūpākshapati-Mahāsēna-parigrahīta* of the Ikshvākus, clearly suggestive that the husbands were worshippers of Subrahmanya, while their wives, as we know, were Buddhists. The second stage is when the Chāḷukyas, i,e., sons and grand-sons of the dame *Chaliki*, become confirmed votaries of Brāhmanism and worshippers of *Mahāsēna* (*Kārtikēya*). In this connection, it is worthwhile recounting the *praśasti* of the Chāḷukyas:

"*Mānavya-Sagōtrāṇām-Hārītīputrāṇāṁ-Kauśikī-*
Varaprasāda-Labdha-Rājyāṇāṁ-Svāmi-Mahāsēna-
Pādānudhyātānāṁ-Chāḷukyānāṁ....."

Like the Ikshvākus and the Sātavāhanas, the Chāḷukyas are matronymical. Unlike the Sātavāhanas, but very much like the Ikshvākus, they were

worshippers of Subrahmaṇya. Yet, why should we look outside India for the home of the Chāḷukyas? The term "*Chaḷiki*" or "*Chaluki*" is clearly indigenous, probably of Dravidian origin, its nearest modern equivalent in Tamil perhaps being '*CHAḶIKI*' meaning "a wealthy woman". This is not a mere theory. The latest discoveries at Nāgārjunakoṇḍa have exposed three shrines of *Hārītī*, one distinctly with the image of *Hārītī* in the *sanctum sanctorum*. *Hārītī* is the Buddhist counterpart of the *Mother-Goddess*. The Chinese pilgrim, Yuan Chwang, describes *Hārītī*-shrines while visiting Nālanda. In the life account of the Buddha, *Hārītī* is described as fond of children, though she started her career as an ogress given to devouring children, a craze from which she was saved by the Buddha's grace. Thereafter, she became the fond mother of all the children of the world, a trait which has received adequate representation in plastic art of India and Greater India (of Borobudur). At Nāgārjunakoṇḍa, in the shrine of the Mother Goddess, *Hārītī*, were found a large collection of conch bangles. This throws refreshing light on the custom that has come down to modern times of women desirous of children, making donative offerings of bangles to their *ishṭadēvatās*. This practice is common in Bengal. In South India, this custom can be seen even to-day in Dēvī shrines as well as temples of child Krishna. The obvious purpose is to get the grace of the concerned Gods or Goddesses for blessing the worshippers with progeny. The image of *Hārītī* recovered at Nāgārjunakoṇḍa, is shown as profusely decked with bangles.

Yet another matter of interest to be noted in the recent excavations at Nāgārjunakoṇḍa is that while the activities of the Ikshvākus and the earlier rulers of Vijayapurī were concentrated on the river Krishṇā by a disposition and orientation of all the Ikshvāku and earlier structures as facing west, i. e., the river, the activities of the *Hārītī*-worshippers were directed towards the east. The present day approach to the valley is from the east. This is a signicant proof that the river Krishṇā was navigable when the Ikshvākus were ruling and this synchronises with the Roman trade that was flourishing on the banks of the river Krishṇā. To the Romans, river Krishṇā was known as *Maisolos*. Gold coins of the Roman Emperor, Hadrian, were also found at Nāgārjunakoṇḍa. The discovery of a wharf and a harbour of the Ikshvāku period (3rd century A. D.) indicates the high flourishing nature of maritime trade. With the advent of the Chāḷukyas, the course of activity changes. Communications reach Vijayapurī by road and this is naturally from the east. As though to suit this activity, the shrines of *Hārītī* and

डा. डिल्ली रमण रेमी
स्याणी रेमी स्मारक
पुस्तकालय

later structures face the east. The river was obviously forgotten and rocks and cataracts having tumbled into it, river Krishṇa lost her navigable name as *Maisolos* and the area lost its value as *Maisolia*. As Chāḷukyan power increased, Vijayapurī should have lost its importance as a centre, blocked as it was on the river side. Further territorial development was towards *Vēṅgī* or *Vātāpī* (Bādāmi) where two divisions of the Chāḷukyas, crystalized as the Eastern and the Western Chāḷukyas. We will leave the picture there. Though *Prākṛt* was the language of the Ikshvāku records we also get inscriptions at Nāgārjunakoṇḍa in clear Saṁskrit, two of which were published by me in my Memoir on Nāgārjunakoṇḍa. Saṁskrit seems to have followed the *Prākṛt* of the Ikshvākus, and when we find that the subsequent inscriptions and copper-plate grants of the Chālukyas are all in Saṁskrit, we are perhaps speaking the truth when we say that the Chāḷukyas were responsible for ushering in Saṁskrit at Nāgārjunakoṇḍa as elsewhere.

LIFE AND ART IN THE BUDDHIST EPOCH

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Āndhradēśa enjoyed continued peace and prosperity during the Buddhist epoch, particularly during the period of Sātavāhana and Ikṣvāku rule. This period of nearly five hundred years was remarkable for intense activity in the fields of commerce and industry, literature, art and architecture. Contemporary sculptures and literary sources supply abundant material for the reconstruction of the social and cultural life of the period.

SOCIAL LIFE

The bulk of the people followed Hinduism and were governed by the *Varṇāśramadharma*. There is ample evidence to show that the four main *varṇas* existed during this period. The brāhman figured mainly as a scholar and as the recipient of many gifts. The Kṣatriyas were there,[1] mostly as soldiers, and in an age of brāhman ascendency and domination as rulers of kingdoms and empires, they had necessarily to be in the background. Inscriptions found on the Buddhist monuments of Amarāvati and other places record the gifts made by many vaṇiyas and indicate their prosperous condition.[2] We also come across members of the hālika; mūrdhaka and gōlika communities which belonged to the fourth *varṇa*. Partly on account of the advent of a number of foreigners like the Yavanas, Śakas and Pahlvas and partly on account of the influence of heretical creeds like Jainism and Buddhism, *Varṇāśramadharma* suffered temporary injury now and then but great rulers like Gautamīputra Sātakarṇi put down the disruptive elements and restored social equalibrium.[3] Even the foreigners who were considered

1. Luders' List no. 987 and Gautamīputra Sātakarṇi's title *Kṣatriya-dapa-māna madanas* in E. I. VIII, Nasik inscription no. 2., line 5.
2. Burgess.-*Buddhist stūpas of Amarāvati, Jaggayapēṭa* pp. 72, 85, 105.
3. Nasik ins. no: 2, line 5.

anti-social elements ended up by being absorbed into Hindu society and became its chief supporters. Thus throughout this period *Varṇāśrama-dharma* continued to be the bed rock of Hindu social organisation. Buddhism did not recognise caste distinctions and so the Buddhists formed a separate community by themselves.

The family, or Kuṭumba, was the basic unit of social life and organisation. The head of the family was known as the Gahapati and his wife as Gahapatini. All the families were joint families; several brothers and their parents lived together and life within the family was happy and harmonious. All members of the family took an active part in festivities, celebrations and pilgrimages. All important gifts in the Buddhist tīrthas and other religious centres were made by all the members of the joint family together, sons, daughters, daughters-in-law, brothers and their children being associated with the gift.[4] Some times even when a brother or a sister renounced the world and became a bhikṣu or bhikṣuṇi, their names were mentioned by his or her relations at the time of making gifts.[5]

Women of the time enjoyed great freedom, both social and economic. Eminent ladies, like Dēvī Nāgānikā and Gautamī Bālaśrī guided rulers and helped them in the administration of empires. Many ladies who belonged to the aristocratic classes had grand titles like Mahābhōjī, Mahāsēnāpatinī and Mahātalavarī[6] and probably played a prominent part in public life. Women of the middle and lower classes moved about freely and mixed freely with men on all public and festive occasions. Many women seem to have had independent means and plenty of money at their disposal. The ladies of the Ikṣvāku royal family got the mahācaitya of the Buddha near Vijayapurī, in the Nāgārjunakoṇḍa valley, renovated at great cost.[7] They also constructed many vihāras and caitya halls spending much money. A lay disciple, named Bōdhiśrī, probably of the middle class, is known to have constructed a number of buildings for the use of the Buddhist community.[8] The inscriptions found on the mahācaitya of Amarāvati[9] show that various parts of the monument were gifted by women of the middle class.

Both men and women delighted in the use of ornaments of different varieties.[10] Contemporary sculpture shows many examples of

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4. Cf. Inscriptions on the mahācaitya of Amarāvati.
5. *Ibid.*
6. *Nāgārjunakoṇḍa Souvenir*, p. 33.
7. *E.I.*, XX and XXI Nāgārjunakoṇḍa inscriptions B2, B4, C1.
8. Nag. ins. F.
9. Sivaramamurti-*Amarāvati sculptures*, pp. 271-304.
10. *Ibid* plates VI and VII.

these varieties like the *cūdāmaṇi* and the *makarikā* which adorned the head; the *caṭuālātilakamaṇi* and the *lalāṭikā* which adorned the forehead; the *Kuṇḍala* of the mṛṣṭa, makara and mṛṇāla varieties, and the *trikaṇṭaka* and *bālikā* which adorned the ears; the *yaṣṭi*, the *apavāratikā*, the *hāra* and the *kaṇṭi* which adorned the neck; the *palakavalaya*, the *maṇibaṅdhana*, and the *jālavalaya* that adorned the wrists; armulets of numerous varieties; girdles of the *rasana*, *mēkhalā* and *kāñcī* varieties; anklets of the *manjīra*, *tulākōṭi*, *nūpura* and *palipāda* varieties; *udarabandhas* or stomach bands and rings or *anguḷīyakas*.

The dress of the time was also of different varieties. Cotton and silk were the material most used while woollen cloths were worn only in the winter season and that too as *duppaṭas*. Many varieities of cloth ranging from the finest web-like fabrics worn by royalty and the richer classes to the coarse cloth worn by people in the rural side were produced. Besides the two pieces known as *uttarīya* and *aṅtarīya*, blankets, shawls and veils were also in use. Cloths of both silk and cotton were of many colours and contained many attractive borders. Men wore the upper cloth either as a garland round the neck or by taking one end under the right shoulder and depositing it on the left. Women wore it so as to cover the upper part of their bodies. The *antarīya* or the cloth that covered the lower part of the body was worn in many ways. Some times one end of it was taken between the legs and tucked up behind while the other end hung loosely in the front in folds. Different styles of wearing the *antarīya* were known by different names like, *Kaccha*, *hattisoṇḍaka*, *tālavaṅṭaka*, *macchavallaka*, *śatavallaka* and *catukannaka*. Some times both men and women wore drawers named *ardhōruka* and *caṇḍātaka*. Belts or *kakṣyas* were also used. Tunics or *kancukas* were worn by guards, attendants etc,. in royal courts. Long coats and robes were used by kings and principal officers.[11]

Women of the time dressed and arranged their hair in many attractive styles. One way was to tie the hair in a knot behind the head so as to leave part of it jetting out of the knot as a plume. Another method was to tie it up at the end into several knots. A third way was to gather it on the centre of the head and bend some of it in such a way as to form a plume. A fourth way was tying part of it in a knot and allowing the rest to hang down from it loosely. A fifth method was to arrange it in one or more plaits and allow it to hang on the back. One more method was tying the entire hair in a

11, Ibid,

big knot held either behind the head or on the sides. These styles were known as *Jaṭā, pravēṇī, kēśapāśa, kabarībaṅdha, Dhammilla* etc., Very often the hair was interwoven with garlands and strings of pearls and adorned with ornaments of gold. The hair of children and young people was arranged in the form of an egg and was known *Śikhaṇḍa*.[12]

Various types of headdresses were in use. The most common variety was the *uṣṇīṣa* or the turban. People of all classes, from the prince to the peasant, wore it though there were differences in the material and methods of wearing. Some times it was wound round the head like a band; some times several circuits of the cloth were wound one over the other and occasionally several bands crossed each other so as to form an angle above the forehead. Princes and rich people wore jewels in the centre of the turban, some times with a plume. The sculptures of Amarāvati show many types of turbans. In one case it takes the shape of several oval shaped elevations one over the other on either side with gable like projections in the centre; in another case the turban is of the shape of a collection of three bulbs with a plume emanating from the central bulb; in a third instance its lower portion consists of two cross bands with a high plume in the centre. In many other instances the turban consists of a round lower band with arch like elevations either in the centre or at the sides. The *kirīṭa* or crown was another type of headdress, generally reserved for deities. Some times old men with bald heads used a skull cap.[13]

Much care and attention was bestowed by women on the beautification of their bodies. Toilet occupied a prominent place in their daily routine. There are several representations of toilet scenes in contemporary sculptures. Members of the royal and wealthy families were helped and adorned by maids while women of other classes attended to this pleasant task themselves. One important item was the application of *ālaktaka* or red lac to the feet. The next item was combing and dressing the hair. Pots containing perfumed oil and pomade and combs of different varieties were in use. Mirrors or *mukuras* of different shapes were used and we often see in the sculptures women arranging their curls or *alakas* and *sīmaṅta* or parting of the hair and reviewing their reflections with pride and satisfaction. Several parts of the body were painted over with sandal, musk and other perfumes. Decorating the body with garlands of various shapes and makes, placing them in the hair behind the head, or along the plaits or round the neck or round the wrist was the finishing touch of the toilet of a woman in this period.[14]

12. Ibid. pl. VI. 13. Ibid pl. VII. 14. Ibid pl. IX.

We obtain vivid accounts of the life of the people in both urban and rural areas. Life ran on an even keel in the villages. Each village was surrounded by extensive arable land which was cultivated by hālikas. Rice of a fine variety known as *śāli*, oil seeds and sugarcane were the principal crops.[15] There were a number of *guḍa-yantras* or jaggery mills.[16] The houses were of many varieties ranging from the simple hut of the poor man to the many storied mansion of the rich man. The walls of many houses were decorated with paintings depicting incidents in the Rāmāyaṇa, Mahābhārata and the epics. One verse from Hāla's *Saptaśatī* mentions the instance of a woman pointing out to her husband's brother, who probably made indecent overtures to her, the painting on the wall showing Lakṣmaṇa's reverence for Sitā.[17] A parrot in a cage was a common feature in every house. The *Saptaśatī* mentions the case of an offended young woman asking her mother-in-law to remove the cage and the bird from her bed room on the very legitimate ground that the bird reproduced the amorous conversation of herself and her husband.[18] Temples were located in the principal streets.[19] The custom of barren women begetting children through the brothers of their husbands (Dēvaranyāya) was in vogue.[20] Women in menses used to apply coloured ghee to their faces.[21] Saffron and a decoction made of the bark of the Jambu tree were used as cleansers by women in their bath. One *gātha* mentions the case of a woman picking out lumps of saffron from the holes in her bangles.[22] Another custom in vogue during this period was the exhibition of the *ānandapaṭa* soon after a girl's first contact with her husband [23] Those that took to the stage used to apply *haritāla* and other colours to their faces.[24] Drinking formed a regular part of the conjugal enjoyment of many classes of people.[25] Another custom was abstinence from intercourse by the parents till a child began teething [26] The custom of *Satī* was prevalent.[27] Many people used to bury treasures in out of the way places either for safety or as an act of charity.[28] On festive occasions women used to go from house to house distributing *vāyanas*. People had many superstitions like avoiding a journey on a Tuesday[29] or when a deer crossed their path.[30] The marriages of the time commenced with the *maṅgalācaraṇa* and ended with *śēṣahōma*

15. *Saptaśatī*, VII-89, 93.
16. Ibid VI-54.
17. Ibid I-35; III-17.
18. Ibid VI-2.
19. Ibid II-90.
20. Ibid I-35.
21. Ibid I-22.
22. Ibid I-80; II-89; III-46.
23. Ibid V-85.
24. Ibid I-9.
25. Ibid VI-50.
26. Ibid V-48.
27. Ibid V-49; VII-33.
28. Ibid IV-18.
29. Ibid I.26.
30. Ibid I-26.

and *Nāgavalli.*[31] *Śyāmaśabla, agnipānīya, caturthīvrata, hōlikōtsava, phalguṇōtsava, utphullikā, cūtulatikā,* and *madhūtsava* were some of the popular utsavas[32] of the time. The *madanōtsava* was the most popular festival celebrated by people of all classes with great glee.

The townsman or nāgarika lived an equally busy and pleasant life.[33] His house had a small garden attached and was well equipped with cots, seats, books, musical instruments, dice boards, cages with birds etc. The pastimes of the nāgarika were many and varied. They included *Ghaṭānibaṅdhana,* or a festival celebrated in honour of gods with dance, music and drama; *Goṣṭīsamavāya* or seminars for the discussion of questions relating to dance, music and literature in which educated men and women of equal ages and attainments took part; *Samāpānaka* or periodical drinking parties held in the houses of friends; *Udyānagamana* or holding picnics in gardens lasting the entire day time and distinguished by items like cock and ram fights. There were other pastimes which included the celebration of festivals like the *yakṣarātri,* a full night's entertainment in which gambling was the principal item; *Kaumudījāgara* or the celebration of a moonlight night in the worship of gods, with swinging and gambling as side activities; *Suvasaṅtaka* or *Madanōtsava* which lasted for several days during which recitals of music, expositions of dance and drama and literary discussions were held; *Sahakārabhañjika* or a game in which young men and women tried to catch the fruit of a mango tree with their mouths; *Abhyūṣakhādikā* or a game which consisted of gathering, frying and eating the young sprouts of bengal gram and maize; *Bisakhādikā* or the game of getting into a tank and plucking out with the mouth the sprouts of lotus; *Udakakṣvēḍikā* or the game of sprinkling coloured water over each other through syringes made of bamboo; *Yavacaturthī* or the game of sprinkling yava powder; *Madanōtsava* or the festival of Madana, the god of love, with a liberal use of perfumes accompanied by music, dance and literary exercises; *Aśōkottaṁśikā, Ikṣubhañjikā* which were games involving the decoration of each other with the Aśōka flowers and pieces of sugarcane.

Educated and cultured women of the time cultivated several accomplishments sixty-four of which were popular[34]. These included singing, dancing, garland making, arranging designs on the ground with powder of various colours, make up of different kinds, painting, playing on musical instruments, decoration of the coiffure, toilet, imitation of

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31. Ibid VII-42, 43, 44.
32. Ibid III-II; VI-69, 35, 45.
33. Ibid Vatśyāyana-Kāmasūtra, adhikaraṇa, adhyāya 4, Nāgarikavṛthaprakaraṇa.
34. Ibid, adhi 1, adhyā 3, Vidyāsanandēśśa Frakaraṇa.

animals, magic, mixing drinks, embroidery, therapy and nursing, teaching birds to talk etc.

There was a large variety of buildings, both secular and religious, during this period as evidenced by contemporary sculpture. There were palaces[35] with many-storied buildings, court yards and towers.[36] At the entrances of towns and prominent buildings there were *tōraṇas*[37] like the famous tōraṇas of Sāñchī. The buildings had many windows surmounted by horse-shoe gables while each floor had rail fencings. Most of the roofs were vaulted and decorated with gable windows and finials at the top.[38] The huts of the time had a rectangular base surmounted by a barrel vaulted roof. The religious buildings were mostly stūpas, vihāras, caitya halls, apsidal temples, stupa shrines, vṛkṣacaityas and maṇḍapas.

The people of the time used many types of furniture.[39] There were two types of a *sīṁhāsana*, one supported by lions and the other plain. Both had backs and were big enough to be comfortable. Among seats there were many varieties. One was a long bench with back supported on legs. Another was long and had both the back and supports on the sides. Then there was the cot or *maṁca* which had high legs and a pillow-like support at one end. Wicker work chairs with and without backs, woven in different ways and with varying designs, were in use. There were also foot rests of many varieties and small low tables, probably used for dining.

Vessels of many varieties were used.[40] There were big jars which were used for storing things. Others, smaller in size, were used for storing water etc, and were known as *pānīyaghaṭas*. Smaller vessels of different shapes, with or without sprouts were used for taking water out. Jegs and jars, cups, saucers and plates, laddles and spoons of many shapes and varieties were is use.

Among vehicles and conveyances the old bullock cart was very popular. Sometimes curtains were hung on the sides for warding off the sun and for obtaining privacy. The horse and the elephant were also used. There was the chariot drawn by one or more horses. There were many varieties of the *śibikā* or palanquin carried by men on their shoulders.[41] There is one instance of a boat being used.

The people of the time used many musical instruments.[42] Contemporary sculptures contain several scenes depicting these instruments.

35. Burgass, pl. XX, XXI.
36. Ibid pl. XXVII.
37. Ibid pl. XI, XXVI.
38. Ibid pl. XLII.
39. Sivaramamurti-Ama. Sculp. pl. XII.
40. Ibid pl. V.
41. Ibid pl. X.
42. Ibid pl. XIII.

There was the *vīṇa* of both the harp and guitar types. The flute was popular. Then there were conches both with and without a tube. The drum or *mṛdanga*, the double piece drun resembling the *tabala* of today, the damaru, the paṭāha, and the bigger varieties of it, carried by men, hanging to a pole and the *tappeṭa*, an instrument held in the hand and struck with another were all in use. A peculiar type of *vīṇa* played with a piece of wood instead of the fingers, resembling the *gōṭu* of to-day, is remarkable.

RELIGIONS

The Buddhist epoch was a period of intense religious activity. It was also a period of remarkable religious toleration. We have no definite evidence of the existence of Jainism in the Āndhra country during this early period though it became prominent in later times. Hinduism and Buddhism were the two principal religions of the time.

Several schools of Hinduism are known to have existed during this time. The sacrificial type of Hinduism, centring round the performance of a number of Vēdic and other sacrifices, was in existence. Sātakarṇi I, the fourth ruler of the imperial Sātavāhana dynasty, performed a number of Vēdic sacrifices[43] like the *Agnyādhēya*, *Anārambhaṇīya*, *Bhagalādaśarātra*, *Gargatrirātra*, *Gavāmayana*, *Apturyāma*, *Angirasāmayana*, *Śatātirātra*, *Aṅgīrasatrirātra*, *Chandōmapavamānatriratra* etc. besides the *Aśvamēdha* and *Rājasūya*. Cāṁtan ūla I, the founder and first member of the independent Ikṣvāku dynasty, was the performer of *Aśvamēdha*, *Agniṣṭōma*, *Agnihōtra* and *Vājapēya* The second school of Hinduism, prevalent during this period, was the Bhāgavata school which consisted of belief in a personal god and the worship of *Sāṁkarṣaṇa* and *Vāsudēva*. Then there was the popular type of Hinduism which consisted of the worship of Rāma, Kṛṣṇa and other deities. The legends about the amorous episodes of Rādhā and Kṛṣṇa,[44] the story of the three strides of Viṣṇu as Trivikrama, his suppression of Bali,[45] the churning of the milk ocean,[46] and the stories of the Rāmāyaṇa and Mahābhārata[47] were well known during this period. Similarly, Śiva and Pārvatī[48] and Gaṇēśa[49] were worshipped and several legends, centring round Śiva, were widely known. There were numerous temples housing the images of these gods and goddesses. Both men and women observed a number of *niyamas*. Dēvī Nāgānīkā, wife of the Sātavāhana king, Sātakarṇi I, observed monthly fasts and celebacy, *dīkṣas*

43. ASWI, V. p. 63; Luders List 1112.
44. *Saptaśatī*, I-82; II-14.
45. Ibid V-11, 25. 46. Ibid VI-93.
47. Ibid V-43.
48. Ibid V-55; I-17, 96
49. Ibid IV-27; V-7.

and *vratas* and was a gṛhatāpasī. Bālaśrī, the mother of another famous Sātavāhana ruler, Gautamīputra Sātakarṇi, was devoted to kṣamā, ahiṁsā, tapa, niyama and dama and was a rājarṣivadhu.

Buddhism was very popular in Āndhradēsā during this period. Large numbers of people joined the orders as Bhikṣus and bhikṣuṇis while many thousands were lay disciples. The advent of Mahāyāna marked a distinct epoch in the popularity of Buddhism. Buddha worship in various forms, making pilgrimages to celebrated Buddhist centres, making gifts to stupas, and vihāras and constructing buildings and learning the sacred texts were the principal aspects of the religious practice of the Buddhists of this period.

The *dharma* was propagated in Āndhradēśa by many celebrated teachers. There was one monk, named Mahādēva, in the time of Aśōka who seems to have spent some time in Āndhra. He is known to have gone over to Ceylon in order to attend the consecration of the Great Stupa there, accompained by thousands of bhikṣus from Pallavabhogga or the modern Palnad taluk of the Guntur district. Bōdhisatva Nāgārjuna, the famous teacher of Mahāyāna and the expounder of the Mādhyamika philosophy, was the leading Buddhist divine of Āndhradēśa in the second century A. D. He was patronised by the famous Sātavāhana emperor, Gautamīputra Śrī Yajña. This teacher lived in the Parvata monastery on the Śrīparvata, now known as Nāgārjunakoṇḍa. He wrote a number of commentaries on famous Mahāyāna texts and composed many independent philosophical treatises. He had renowned disciples like Āryadēva, Kumāravijaya and Candrakīrti. Nāgārjuna gave a new strength and a new orientation to Mahāyana which spread from his Śrīparvata monastery to distant countries in Asia.[50] Another famous teacher of Āndhra was Siddha Nāgarjuna, who lived in the sixth century A D. He was a great master of *Tantra* and popularised the worship of Ēkajaṭā. He was followed by many distinguished followers like Jayaprabhācārya and his disciple Candraprabha.[51] Bhāvavivēka was another great teacher. According to Hieun Tsang, he lived near Vēṅgī and was a renowned scholar. He sat before an image of Avalōkitēśvara and recited the *Hṛdaya-dhāraṇī* for three years. Avalōkitēśara appeared before him and advised him to go to Dhanakaṭaka, sit before the image of Vajrapāṇi to be found there and recite the *Vajrapāṇi-dhāraṇi*. Bhāvavivēka followed this advice. When Vajrapāṇi appeared before him this teacher desired that his body should be preserved till the advent of Maitrēya Bōdhisatva the future Buddha. Then Vajrapāṇi revealed to him a new formula and

50. Nag. Sourv. pp. 71-78.

51. Burgess, p. 112.

advised him to stay in an asura mansion in a mountain. Bhāvavivēka repeated the new formula for three years. At the end he threw a few enchanted mustard seeds on a mountain and it opened up. Bhāvavivēka and six of his followers entered the gap and it closed up immediately.[52] This story of Hieun Tsang may be a garbled version of Bhāvavivēka's stay at Vēṅgī and Dhānyakaṭaka and his end near the latter place.

LITERARY ACTIVITY

The Bhuddhist epoch, particularly the early half of it, was a period of great literary activity. Prākṛt which was already the language of Buddhism and Buddhist sacred works, attained a higher status and became the medium of literary expression. Several poets composed verses named *gāthās* in that language. Hāla, an illustrious ruler of the Sātavāhana family, gathered many of these verses, added to them his own *gāthās* and those composed by the poets patronised by him and prepared an anthology of 700 verses, known as the *Sattasaī* or the *Gāthā-Saptaśatī*. The names of many Prākṛt poets like Amita, Anurāga, Anaṅga, Aniruddha, Andhra, Aśōka, Arjuna, Akṣaka, Udadhi, Iṅdra, Iśāna, Kumārila, Kavirāja, Kāladēva, Guṇamudita, Candrasvāmi, Jīvadēva, Narasiṁha, Niṣkalaṅka, Nīla, Pālita, Puṇḍarīka, Bhramara, Bhānuśakti, Bappasvāmi, Mihira, Mandara etc., are known from this literary work.[53] There were also poetesses like Anulakṣmī, Rēvā, Vardhavatī, Śasiprabhā, Rōhā and Mādhavī. Some at least of these poets and poetesses must have been contemporaries of Hāla. Many of them seem to have lived in different parts of the Sātavāhana empire, for, most of the *gāthās* describe rural life in vivid details. Another famous literary work produced during this period was the *Bṛhatkathā*, composed by Guṇāḍhya, some time minister of the Sātavāhana court. There is the instance of a Sātavāhana queen named Malayavatī, who could play upon grammatical rules and ridicule her husband.

ART

The Buddhist epoch was a period of brilliant and unexcelled achievements in the fields of art and architecture. Buddhist art and architecture are the earliest known in Āndhradēśa and South India. The beginnings of this activity are generally assigned to the 2nd century B. C.,

52. Beal *Buddhist Records of the western world*, pp. 223-226.

53. *Saptaśatī* V-67, VII-101.

the first phase of Amarāvati sculptures and the sculptures of Jaggayyapēṭa being assigned to that date. The sculptures of Nāgārjunakoṇḍa are known to have been produced during the second quarter of the 3rd century A. D. The sculptural art does not seem to have made any progress in Āndhardēśa after that date and no examples post-Ikṣvāku sculptures are available. The mahācaityas of Amarāvati and Jaggayyapēṭa and the monument of Bhaṭṭiprōlu must also be ascribed to the 2nd century B. C. We do not know if any stūpas were raised after the Ikṣvāku period. At Śaṅkaram there are a number of figure sculptures to be found in many of the caves of the Buddhist tīrtha. They are crude and unimpressing. They must have been carved either at a very early age or during a period when the sculptural art was decaying. The caitya hall and the great stūpa on the summit of Bojjannakoṇḍa are certainly older and may be assigned to the age of the mahācaityas of Amarāvati and Jaggayyapēṭa. The sculptures may be taken to be of the 5th or 6th centuries A. D. These are the limits of the artistic and architectural activity of the Āndhra Buddhist epoch.

While talking of Āndhra Buddhist art, it must be remembered that for about five hundred years Āndhradēśa constituted an important, and more lasting part, of the Sātavāhana empire, which on several occasions, embraced the entire Dakkan. Hundreds of cave monuments in the Western Ghats in Mahārāshtra, four or five early caves at Ajānta, the famous gateways of Sāṅchī and the famous sculptures of Amarāvati, Jaggayyapēṭa, Gōli and Gummaḍidurru were all created during the period of Sātavāhana rule. At Amarāvati alone the sculptural art flourished during over 400 years and went through four distinct phases of evolution. At Ajānta the art of painting flourised for a longer period but the later paintings show distinct foreign influences that modified the original art. There are many close resemblances between the early phases of Amarāvati art and the art of other centres in the Dakkan which were all included in the Sātavāhana empire. The turbans and ear rings of Amarāvati are found in the early paintings of Ajānta.[54] The same is the case with the modes of hair dressing.[55] The cushion with the svastika mark, found in numerous sculptures at Amarāvati, is to be found on the colossal images of Ajānta.[56] The Chaddaṇta Jātaka of Amarāvati resembles in details the same in Ajānta.[57] The same is the case with riders.[58] Piers surmounted by animals found at Amarāvati and Jaggayyapēṭa resemble the same at Bhāja and Pīṭalkhora.[59] The gable windows of Amarāvati remind us of the same at

54. Burgess pl. V.
55 Ibid pl. XII.
56. Ibid pl. XIV.
57. Ibid pl. XIX.
58. Ibid pl. XXII.
59. Ibid pl. XXX. 4.

Bēḍsa. The buildings, furniture and utensils, dress and ornaments that are found at Amarāvati are also found in the paintings of Ajānta. Very often the early paintings of Ajānta give us the impression that they are reflections in colour of the sculptures of Amarāvati. It will not be far wrong to conclude on the basis of these facts that Amarāvati and the lower Krishna valley was the home of an indigenous school of art, with its twin branches of sculpture and painting, and that this art spread all over the Dakkan. It has been suggested that the artists of the Sātavāhana empire inherited the art traditions of the Mauryan period and developed them. But the difference between the technique of Amarāvati and of the Mauryan period and the advance of the former over the latter are so great that the richness of quality and technique of the art of Amarāvati cannot be so easily underestimated.

The art of Amarāvati marks a great epoch in the history of Indian sculpture and is easily distinguishable on account of several important features. It reflects life in all its aspects. The countryside with its huts and bullock carts, its unsophisticated people and their simple life, and their few rough utensils and tools is clearly presented. Similarly, royal palaces with their majestic buildings and attractive promenades, their pavillions, towers and tōraṇas, beautiful furniture and attractive utensils, royalty in shining jewels, fine apparel, servants, maids, dwarfs and guards, all figure prominently. Along side of the proud prince reclining on the lion throne appears the holy monk, an embodiment of humility and other worldliness. By the side of a rustic woman winnowing grain or preparing cakes, there appears a damsel finely attired and beautifully ornamented with a creeper-like body, the very embodiment of grace and beauty. The sculptor of Amarāvati was a master of human anatomy and an expert in the delienation of lines and curves. There is nothing monotonously straight and angular in this art nor a true-to-nature representation of muscles and mere physical strength. All angles are rounded up, all muscular exuberance toned down and strength reconciled with beauty and harmony. The Amarāvati artist was a great master of human psychology. His portrayal of the principal human emotions and feelings anger, fear, anxiety, love, reverence and compassion is simply superb. The numerous Jātaka stories and incidents from the life of the Buddha illustrate this prominent feature. Another feature of this art is its suggestiveness. Most of the stories and incidents depicted in these sculptures start very near the climax suggest vividly and the background and the sequel. The artist had a very good sense of humour, and made it serve several purposes. Dwarfs and other comic figures are frequently

employed in the sculptures of Amarāvati and they serve to intensify the moral of a story or heighten the emotional effect they produce. Sculptures depicting *Māradharṣaṇa* or the Temptation, are a very good instance to the point. Woman was an object of special attention and adoration for the artist of this period, particularly at Amarāvati. Nowhere else is she to be seen in myriad postures, flexions and poses, in each tender, creeper-like and graceful. Another interesting feature is the depiction of human couples in various amorous poses, each extraordinarily pleasing and none obscene or revolting. Most of these *mithuna* poses accord with the rich imagination of the celebrated poets of ancient India. Here the genius of the Amarāvati artist could stand on the same pedastal as that of the greatest masters of poetic imagery and at times soar higher.

According to Grunwedel,[60] "the best reliefs of Amarāvati are also the best in Indian sculpture." Another writer[61] wonders how the somewhat clumsy and provincial Gāndhāran sculptures can be preferred to the dignified, supple and exquisitely carved sculptures of Mathura, Sārnāth or Amarāvati. Every part of the mahācaitya of Amarāvati, with a surface of about 16,800 square feet, was covered with fine sculptures. According to V.A. Smith, "when fresh and perfect the structure must have produced an effect unrivalled in the world...the vast expanse of sculpture in wihte marble gleaming in the brilliant sunshine cannot have failed to exhibit a scene of unequalled splendour".[62]

Āndhra Buddhist architecture and the art of Amarāvati exerted profound influence on the art and architecture of subsequent times, particularly in the Pallava period in South India. Art and architecture in South India have their beginning in the 7th century. The earliest specimen are a number of caves excavated in the reign of the famous Pallava king, Mahēndravarman I. The Pallavas, who came into the limelight about 270 A. D., conquered the Ikṣvākus and became the rulers of coastal Āndhradēsā, south of the Krishna, along with other regions. Pallava rule over this regions lasted till about the end of the first decade of the seventh century. Mahēndravarman ruled over coastal Āndhradēśa till about 610 A.D. when he was driven out by the Cāḷukyas of Bādāmī and forced to confine his rule to South India. According to one view, the cave monuments of Bezwada, Mogalrājapuram and Uṇḍavalli on the banks of the Krishna, were excavated by him.[63] This monarch had plenty of opportunity of studying the Buddhist monuments of various

60. *Buddhist Art in India*, p. 157.
61. Codrington—*Ancient India*, p. 157.
62. *History of Fine Art in India and Ceylon*, p. 48.
63. Longhurst-Pallava Architecture, p. 20.

types in the lower Krishna valley and the sculptures that adorned the mahācaityas of Amarāvati and Nāgārjunakoṇḍa. The architectural and artistic beauty of these monuments must have appealed to his fine aesthetic sense and tickled his original mind, *Vicitracitta*. As a consequence he introduced into South India the excavation of cave temples for Hindu deities. In all probability he took along with him a number of architects and sculptors from Āndhradēśa in order to carry out his new temple building programme. These artists, who were experts in Buddhist art and architecture, adopted the same models and technique in excavating the monuments in the south. The caves of Mahēndravarman and even the structural temples constructed by his successors show unmistakable influences of Buddhist architecture and indicate how many structures of the Buddhist period were modified and translated into the famous temples of the south. The caves of Dalavanūr and Trichinopoly contain, in the front, pillars square at both ends and octagonal in the centre and adorned by circular medallions. Just as the Buddhist railing pillars were.[64] The Purṇakumbha in temple no. 5 at Mogalrājapuram[65] resembles the same found on numerous sculptures at Amarāvati. The gable window with human heads inside has its progenitor in Āndhra Buddhist sculptures.[66] The miniature rock-cut shrines found at Uṇḍavalli,[67] and in the court yards of the temples of Cnēzerla and Māḍugula resemble the *Arjunaratha* of Mahābalipuram and seem to be structural representations of a sculptural model of a stupa-śhrine, found in one of the Amarāvati sculptures.[68] The gable decoration on the cornice of the Uṇḍvaalli caves and the ornamental member at the proper left and above the cornice[69] resemble the *Dharmarājaratha* and the stupa shrine from Amarāvati, mentioned above. Similar is the case with the corresponding parts of the caves of Bhairavakōṇḍa.[70] The winged lions found on the capitals of pillars at Bhairavakōṇḍa,[71] resemble the winged animals found on pillars and piers at Amarāvati and Jaggayyapēṭa. The gable windows found on the cornices of temples nos. 3 and 4[72] at Mahābalipuram are imitations of the same from Amarāvati. The members located above these cornices, containing barrel-vaulted roofs and adorned with finials,[73] resemble the buildings appearing in the Amarāvati sculptures. The ornamentation above the cornice in the

64. Ibid pt. I. pl. 1 a. and b.
65. Ibid pl. VII. d.
66. Ibid pl. VIII.
67. Ibid pl. XIII.
68. Burgess, pl. XLV.
69. Loughurst, pl. XIV.
70. Ibid pl. XVI.
71. Ibid pl. XV, XVIII and XX.
72. Ibid pl. II. pl. VI.
73. Burgess, pl. LV-2.

Varāha temple at Mahābalipuram[74] resemble the Puṇyaśāla of Jaggayyapēṭa. The *Sahadēvaratha* of Mahābalipuram[75] is a rock-cut copy of a Buddhist apsidal caitya hall or temple. The *Bhīmasēnaratha*[76] with its long barrel-vaulted roof over a rectangular base resembles a maṇḍapa found in the Buddhist vihāras. The Vadamalleśvara temple[77] has an apsidal structure like a caitya hall and is surmounted by a similar apsidal member. The same is the case with the Tiruttaṇi[78] temple.

The influence of Amarāvati art is seen in the early Pallavā sculptures, particularly in ornamentation and poses of figures.[79]

Thus the Āndhra artists and architects of the Buddhist period had distinguished themselves by creating wonderful models that not only glorified their own age but also inspired the achievements of subsequent times.

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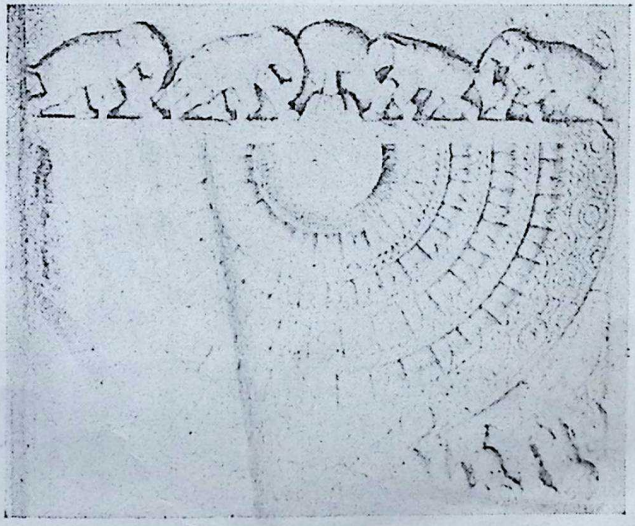
74. Ibid pl. XXII.
75. Ibid pl. XI.
76. Ibid pl. XII.
77. Ibid pl. III. pl. IX.
78. Ibid pl. X
79. Sivaramamurti pl. I, II and III.

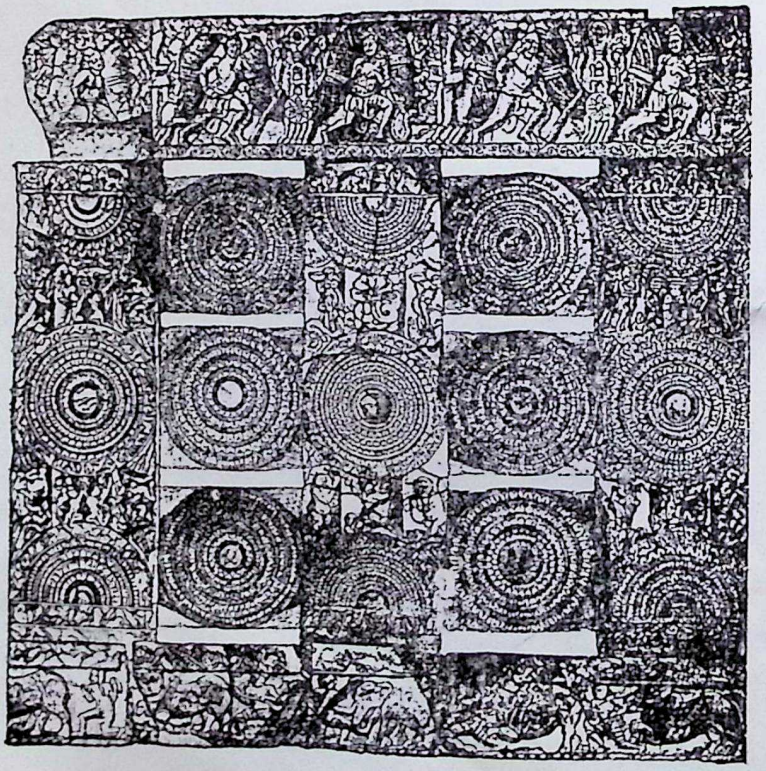
a. Transport of the bowl–Amarāvati



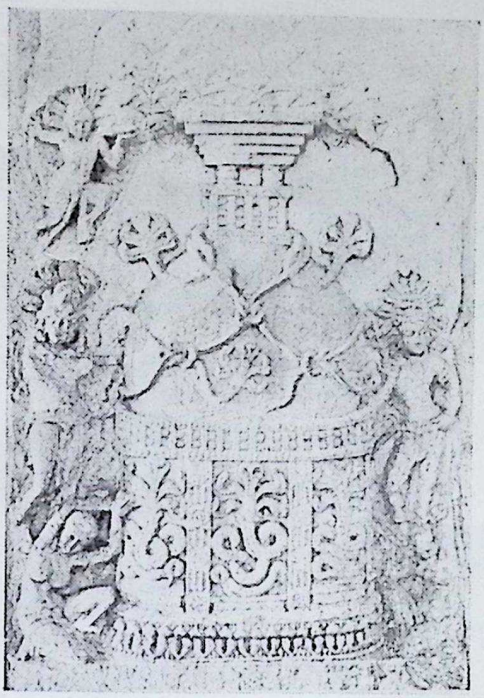
b. Half medallion–Amarāvati

Courtesy—Madras Govt. Museum.

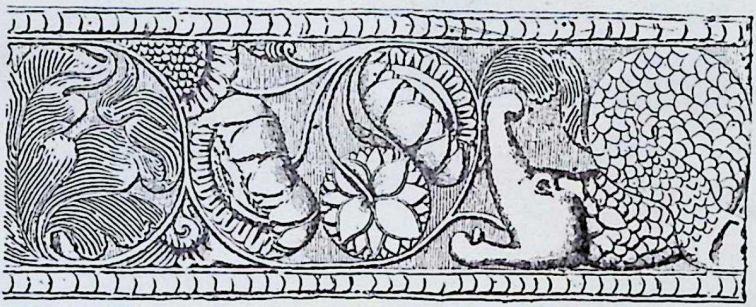
a. Descent of the Bōdhisatva–Amarāvati



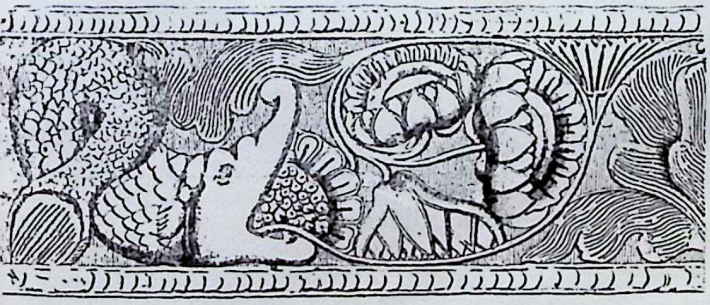
b. Mahācaitya railing–Amarāvati



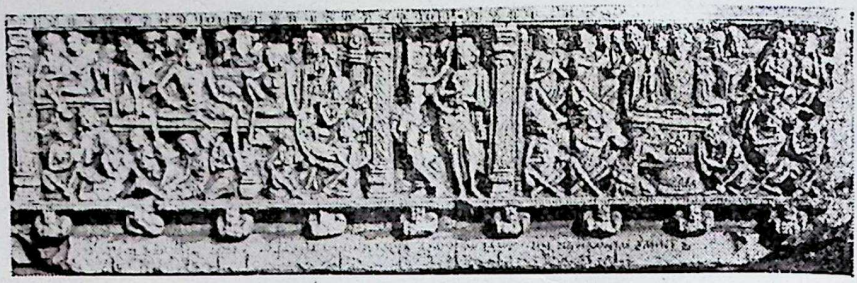
a. Stupa of Rāmagrama–Amarāvati



b. Frieze–Amarāvati



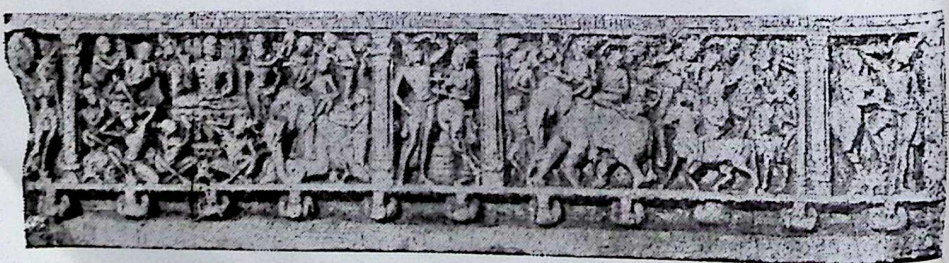
c. Frieze–Amarāvati



a. Frieze–Gummaḍiduṟṟu

b. Triratna–Amarāvati

c. Dwarf–Amarāvati



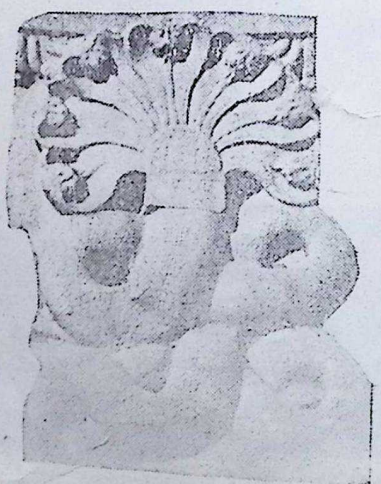
d. Frieze–Gummaḍiduṟṟu

Courtesy—Arch. Sur. Ind.

a. Vase and Creeper–Bhaṭṭiprōlu

b. Creeper–Bhaṭṭiprōlu

a. Rail pillar–Buddhāṁ



b. Mahānāga–Gōli

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